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THE SOLEMN PLEDGE: TAOS INDIANS
By Walter Ufer —Awarded Martin B. Cahn Prize, American Art Exhibition
—Purchased by The Friends of American Art



WATCHING AND WAITING
By J. H. Sharp

Taos and the Indian in Art

By EVELYN MARIE STUART

ONE phase of the much-heralded and long-desired American art would, at last, seem to have made its appearance with the many successful paintings of the aborigines by the Taos colony of artists and those who visit among them. The very name of Taos is one to conjure with for here is a very ancient seat of primitive civilization, a rock against which successive waves of military and ecclesiastical conquest beat without changing its form materially.

The whole Southwest is indeed a land of romance, the Indian, the Spanish Cavalier, the devout Mission Father, all alike, are striking and pronounced types each with a story full of thrills. For glamour and color from

the human interest standpoint no region could have equaled that about Santa Fe even before the artist discovered it and added his own romantic and picturesque personality to a plot that was already filled with character types of the most vivid and dramatic.

As a setting for this human drama of the ages in all its alluring scenes and acts nature provides one of the most wonderfully bold and majestic prospects throughout all the world. No where else are mountains so high or canyons so deep, deserts so deadly or valleys more beautiful. Here are the most gaily-colored rocks, the most vivid sunsets, the clearest moonlight, the bluest skies, the most brilliant sun, the most desolate aspects of earth amid



ONE OF A VANISHING RACE
By Julius Rolshoven

the charms of a wild and unsubdued country, full of solitudes, contrasted against the encroachments of modern methods of irrigation and agriculture.

Geologists here may study the strata of earth, the effects of volcanic activity or water erosions. It is a land for the scientist as well as the conqueror who sought gold and the missionary who sought for souls to save. Here the ethnologist and archeologist may pursue their absorbing researches amid ruins of pueblos which may antedate the pyramids,

and here, at last, the artist finds equal opportunity for landscape or figure painting wherein the most careful realism would still seem fanciful, so vivid is the color of the country and its life.

Volumes could be, and indeed have been, written on the pueblo of Taos with its ancient communal dwellings rising, terrace upon terrace, with white-robed sentinels pacing upon the upper roofs. Here is a charmingly simple civilization reduced to its essential elements of shelter and warmth, agriculture, weaving and



IN CATTLE LAND
By W. Herbert Dunton

pottery. Everything, though primitive, possesses still a certain grace and dignity even to the government and laws of the community, and the character of its people.

"The Taos Pueblos," says a writer in the *Daily News*, "are among the most highly civilized Indians. A few hundred years ago the section inhabited by them was the most highly civilized portion of the United States. In that day a pueblo not far away—near Glorieta, N. M.—was the largest city in what is now the United States. The civilization of these In-

dians is supposed to have come from the Aztecs. Where it came from before that is a question. Taos is ruled by an executive whom we will designate as the governor, and by two bodies combining legislative, judicial, and some administration functions. In the morning the governor appears at the top of the pueblo and makes the day's announcements. * * * The law requires that every house shall have at least one window. It is against the law to have glass in any window. In every house there must be an open fireplace and a



WISE MAN, WARRIOR AND YOUTH
By E. L. Blumenschein

chimney. The combination of an open door and an open fireplace always insures good ventilation. The owner of an untidy room or roof is punished by the governor in his morning edict from the pueblo top. Severe infractions are punished by fine, by sentence to work on the road, or, if extremely severe, by expulsion from the pueblo. Many will notice some resemblance in these regulations to some of the old Mosaic law. Possibly one came from the other or they had a common source."

Some writers have found the aspect of the pueblo similar to that of a village in Palestine. Quaint, historic and inspiring to the imagination, it is little wonder that this village and its vicinity have attracted from all over the country some of the most capable artists of our day.

The first artist to visit and to paint Taos was Alexis Compera, a Frenchman, who came in

1879; he was followed by Charles P. Adams in the early nineties. The oldest member of the present Artist Colony is J. H. Sharp, who rediscovered Taos more than twenty years ago. Soon after him came Bert G. Phillips, and then, in succession, came Frederic Remington, E. L. Blumenschein, Mary Greene Blumenschein, E. Irving Couse, Frank P. Sauerwen, E. S. Curtis, O. E. Berninghaus, Ralph W. Meyers, Carl Moon, W. Herbert Dunton, Walter Ufer and Victor Higgins. Of these, Phillips, Couse, Sharp, Myers and Dunton have their own studios, while Mr. Sauerwen, in his lifetime, built and owned his own studio. The colony last season included the old-timers, Bert G. Phillips, J. H. Sharp, E. Irving Couse, E. L. Blumenschein, J. Herbert Dunton, O. E. Berninghaus, Ralph W. Meyers, Walter Ufer and Victor Higgins. Some of the later arrivals were Julius Rol-



A VISION OF THE PAST

By E. Irving Couse, N. A.

—Awarded Altman Prize, National Academy of Design, 1916.

shoven, Miss Helen Dunlap, Miss Dora Blumenthal, Miss Cather, Miss Lewis and Grace Ravlin.

Besides these there are other famous men who spend all or part of their time in this locality. W. Penhallow Henderson visits Taos to paint; Sheldon Parsons is a long-established member of the Santa Fe-Taos colony and Burt Harwood has recently settled in Taos, purchasing an old estate which he has remodeled into a studio and home. With his family are the two daughters of the late McCord, both capable painters, all refugees from Paris, driven back to their native land by the great war. Ralph Meyers, a Denver artist, has also recently opened a studio and antique shop at Taos. All in all, it possesses a most distinguished and numerous artist colony. Robert Henri visited it last year and found the country most absorbing. He is scheduled

to return this spring and we may expect something wonderful from his vigorous and versatile brush.

The art exhibitions at The Palace of the Governors, in connection with the School of Archeology, at Santa Fe, have been numerous and well worthwhile of recent seasons and the influence of this corner of the Southwest has been felt all over the country. Chicago has welcomed the Indian invasion with open arms, members of the Taos colony carrying off many of the highest prizes at the American and Chicago exhibitions. Ufer and Higgins, particularly, have covered themselves with glory through their Indian pictures, and Grace Ravlin has added fresh laurels to her reputation as a delineator of intense life. Here, if anywhere, should the new American school be founded, for it is the oldest seat of art in the country, its ancient basket and pottery patterns, its



JUAN DOMINGO AND THE BREAD JAR
By Victor Higgins

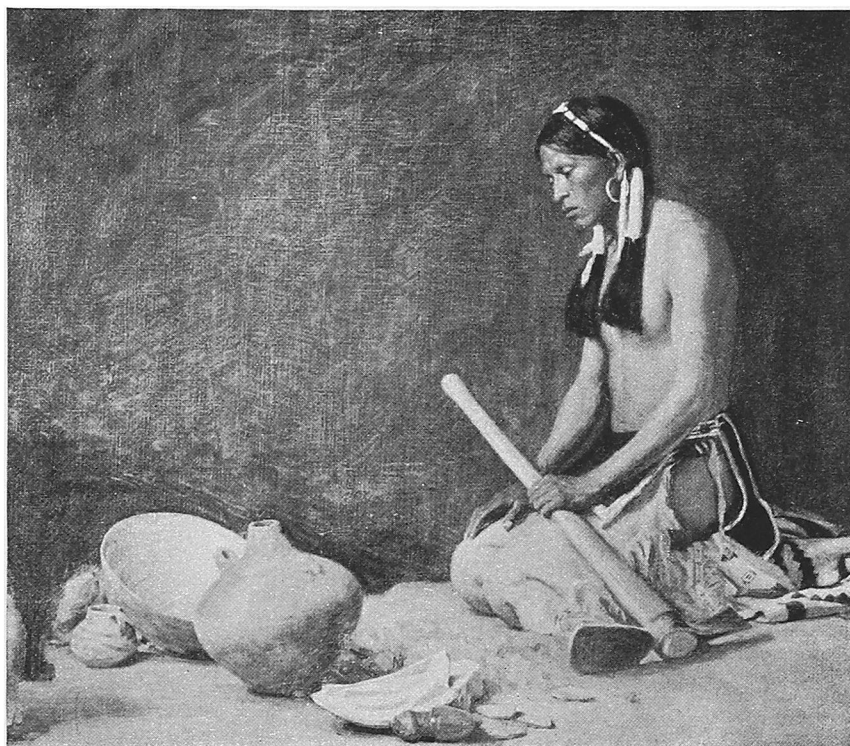
—Purchased by the City of Chicago

crude carved stone images and prehistoric pictures executed on the walls of caves representing the earliest beginnings of American art. Here the artist is farthest away from the influence of Europe and most under the thrall of native American primitive vitality and color.

We have felt this in the work of Higgins and Ufer, both of whom, though trained in Europe, have added something to their Germanic and French traditions in their Taos pictures. In passing, one might pay a tribute to the best virtues of the enemy regarding the work of these two men, for whatever one's feelings may be politically, it is impossible not to feel the deepest respect for Munich when one observes what her training has done for our art to-day. It might be going too far to say that the substantial influence of the Munich technique has preserved paintings from the danger of formlessness, but surely

no one who has observed the trend of events recently can have failed to notice the very sure professional quality in the performances of Munich trained men. Among musicians the performer who relies on temperament or feeling to carry him over technical difficulties is frankly regarded as an amateur, and one may be pardoned for entertaining something of this same feeling toward other arts.

W. Victor Higgins, while recognizing the tendency of its severe technical drill to destroy illusion and inspiration, still recommends Munich for the young student and Paris as the artist coach for the advanced pupil or mature professional. His performances justify his ideas of art education for he preserves, in a marked degree, the sureness of sound technique and the freedom of artistic fancy. He sheds a quality of grace and beauty upon his themes without sacrifice of the essential verities.



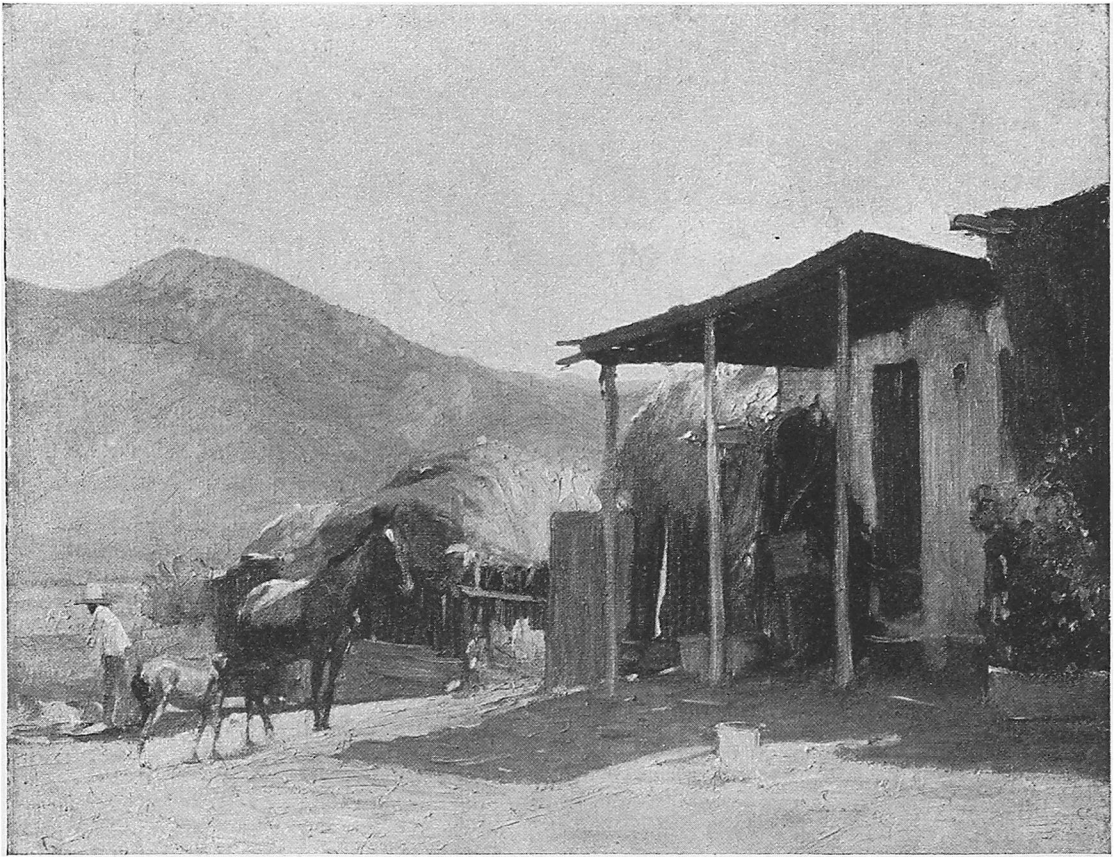
RELICS OF HIS ANCESTORS
By Bert G. Phillips

His Indian pueblos and their picturesque tenants possess, in supreme measure, the lure of a suggestion of great antiquity. We feel transported into a very ancient past of primitive peoples; there is even a something biblical about many of the scenes he portrays. His Indians, while true to race and time in feature, pose and costume, are, nevertheless, not individual character studies so much as pictorial symbols of humanity and race in a broad sense.

The color sense of this artist is peculiarly refined, his pigments always seeming to have been mixed with light, so clear and beautiful are their hues and tones. His technique is the servant of his thought and sentiment and his feeling for the pictorial. The modern school has long experimented in the use of brilliant color, and the successful employment of such color, combined with form and good drawing, is the leading characteristic of Higgins' work.

Walter Ufer found in the Taos Indian the exact theme best suited to his art, with its

astounding virility and strength. His technique is a thing at which to marvel and we cannot doubt that he has shown us this land and this people just as they are in their more pictorial aspects. His realism is of the masterly variety which at once convinces us of the beauty of the clear white light of truth. He has painted southwest sunlight that all but warms one and Indians that might move or speak. Withal, he has a clear sense of the picturesque and never, for a moment, sacrifices beauty to realism, choosing for presentation on canvas such facts as are in themselves alluring or of artistic value. Many of his Indians proclaim the finished portrait artist for they give every evidence of being true likenesses, executed with infinite skill, presenting real people whom one would recognize from their pictures. His landscapes also carry this conviction of fidelity, a fidelity which only the clearest of eyes and the cunningest of hands may ever hope to achieve. His color is always clear and well arranged with proper apprecia-



CORNER OF MEXICAN SETTLEMENT, TAOS, N. M.
By O. E. Berninghaus

tion of harmony and contrast. Blent with this exceptional combination of taste and technique is a keen vision for the picturesque and an artistic conception of things which assures us of all-around good pictures.

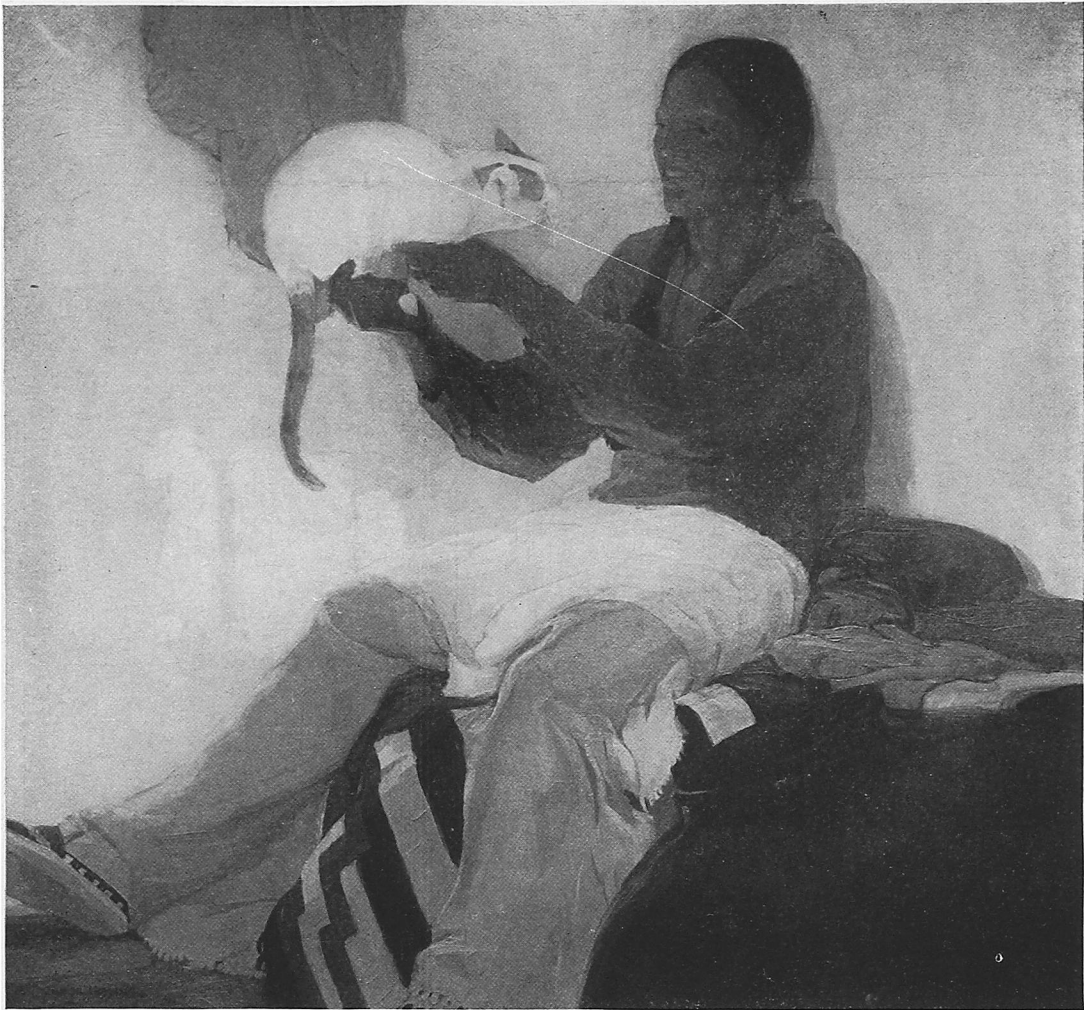
Of the other artists whose work is herewith illustrated, J. H. Sharp is the Dean, being famous for his Indian portrait studies. Herbert Dunton has long been acclaimed as the "cowboy artist," and Irving Couse is a most noted painter of Indian subjects. "A Vision of the Past" has much of the symbolic and classical in its arrangement. A strong feeling for composition and decoration is to be detected in E. L. Blumenschein's presentation of three interesting Indian types, while Bert G. Phillips exhibits a love of the narrative or illustrative type of picture.

Julius Rolshoven shows something of this spirit, too, in his "One of a Vanishing Race," arising to the dramatic in the suggestive pose

and pensive expression of the Indian. O. E. Berninghaus achieves a great picture whose realism has a certain ordered measure of the poetic.

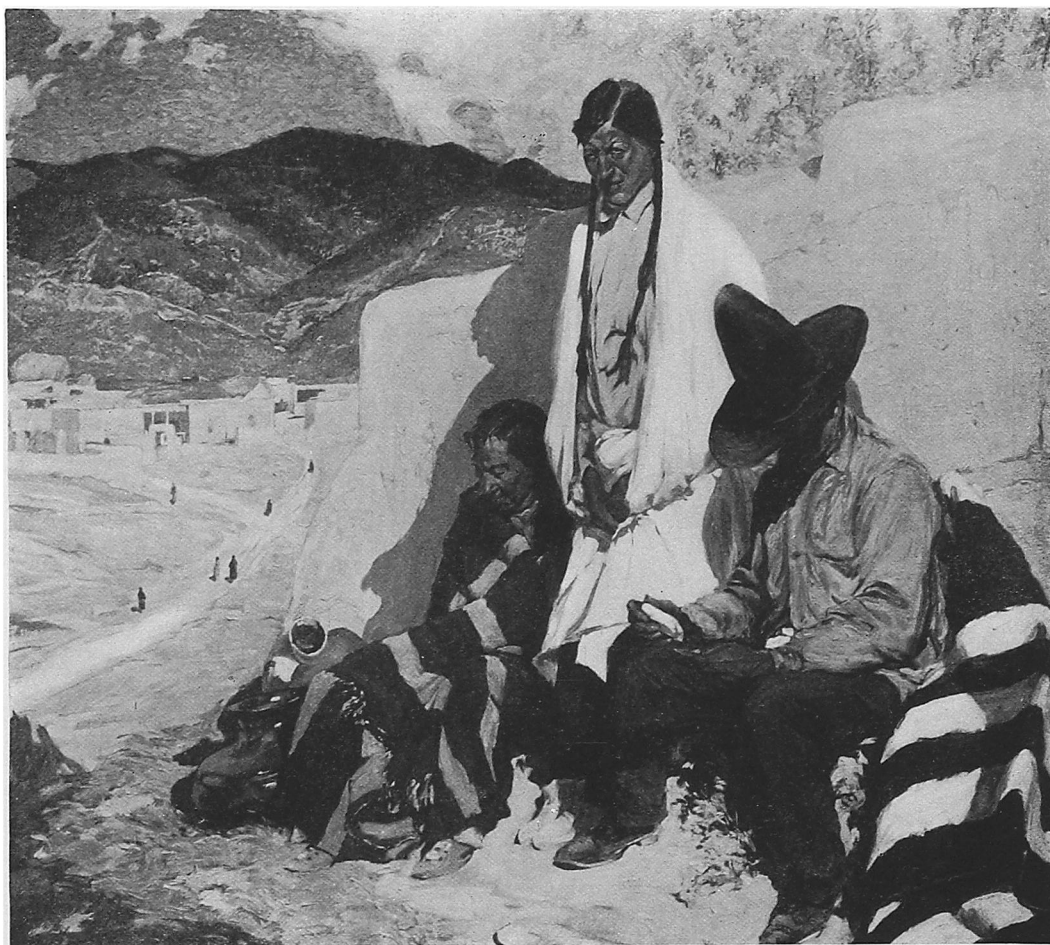
"The Southwest," writes Paul A. F. Walter, in his magazine, *El Palacio*, "has been conquered at various intervals by diverse peoples. There are those who came with the trappings of war and again those who held aloft the cross. There came, finally, commercialism and with it the modern industries. Each had their day and their function and each conquest was more far-reaching than that which preceded it.

"Within the past few years there has appeared the advance guard of a new conquering host which is doing more than merely occupying the land, a host that is taking hold of the imagination of men and creating in them a new and nobler spirit. These invaders are the men of science, literature and of art.



JUANITO AND THE SUSPICIOUS CAT
By W. Victor Higgins

—Awarded the Frank G. Logan Second Medal
—Courtesy The Union League Club of Chicago



IN THE LAND OF MAÑANA
By Walter Ufer

—Awarded Logan First Medal
—Courtesy Union League Club, Chicago